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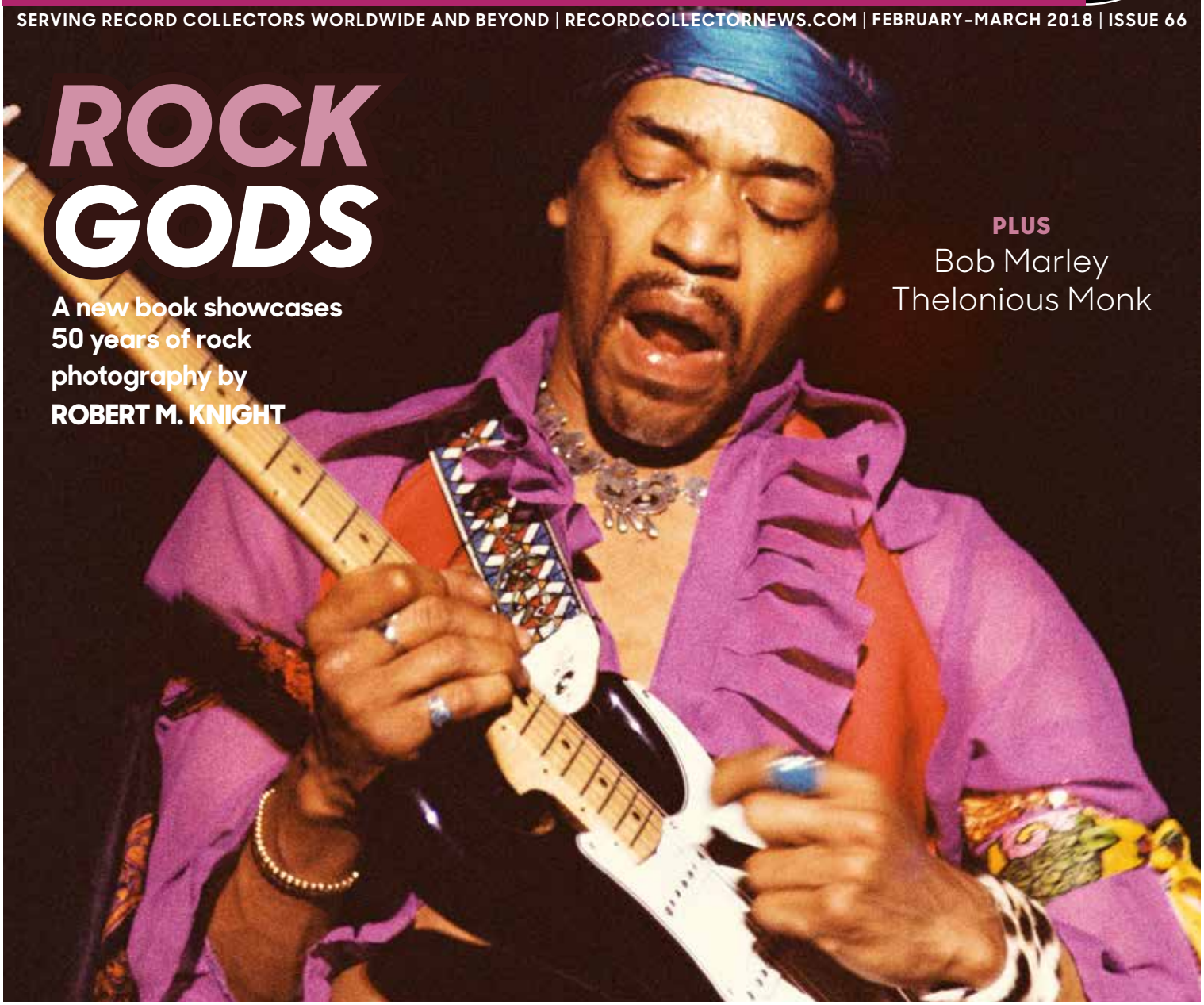

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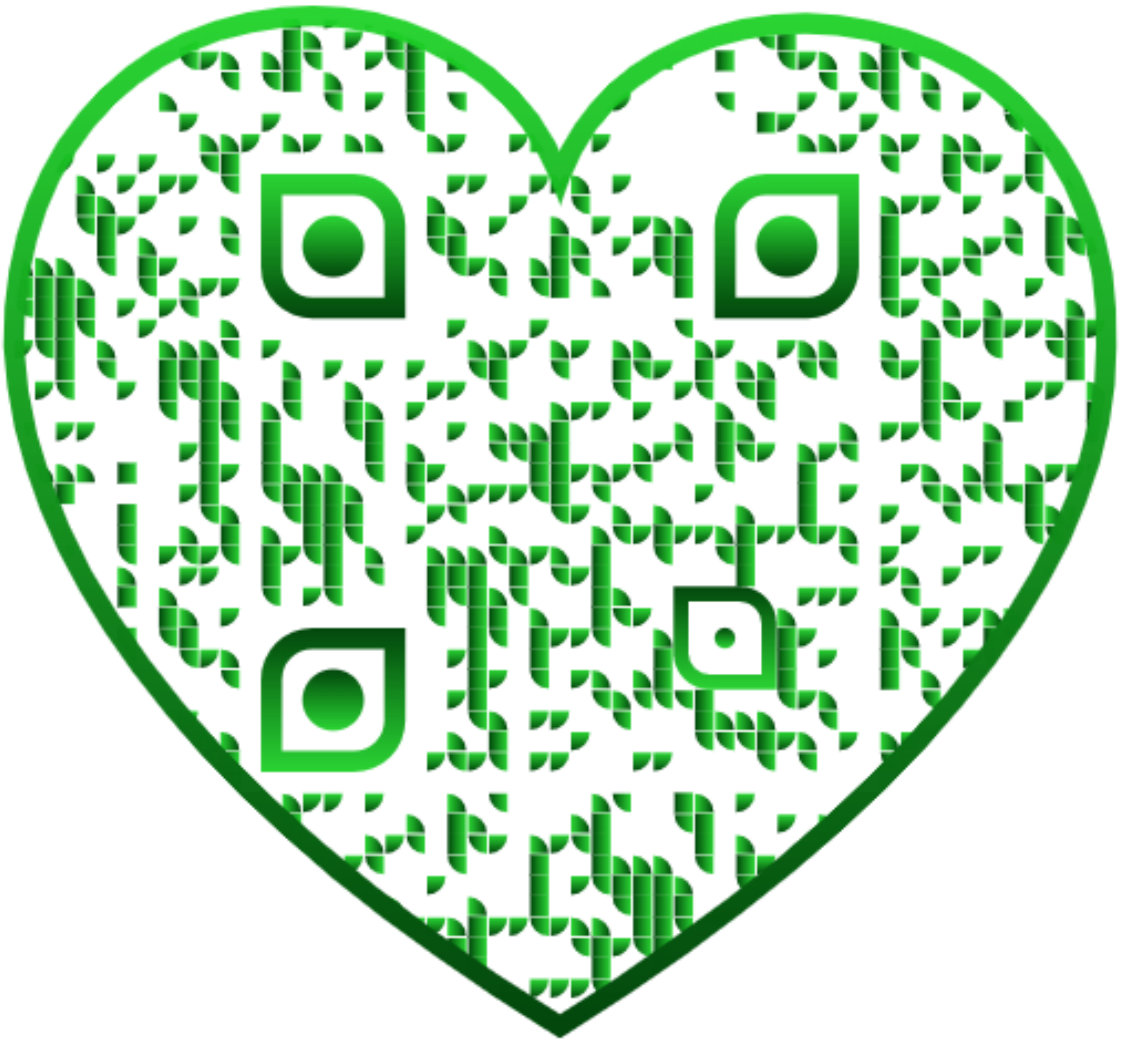

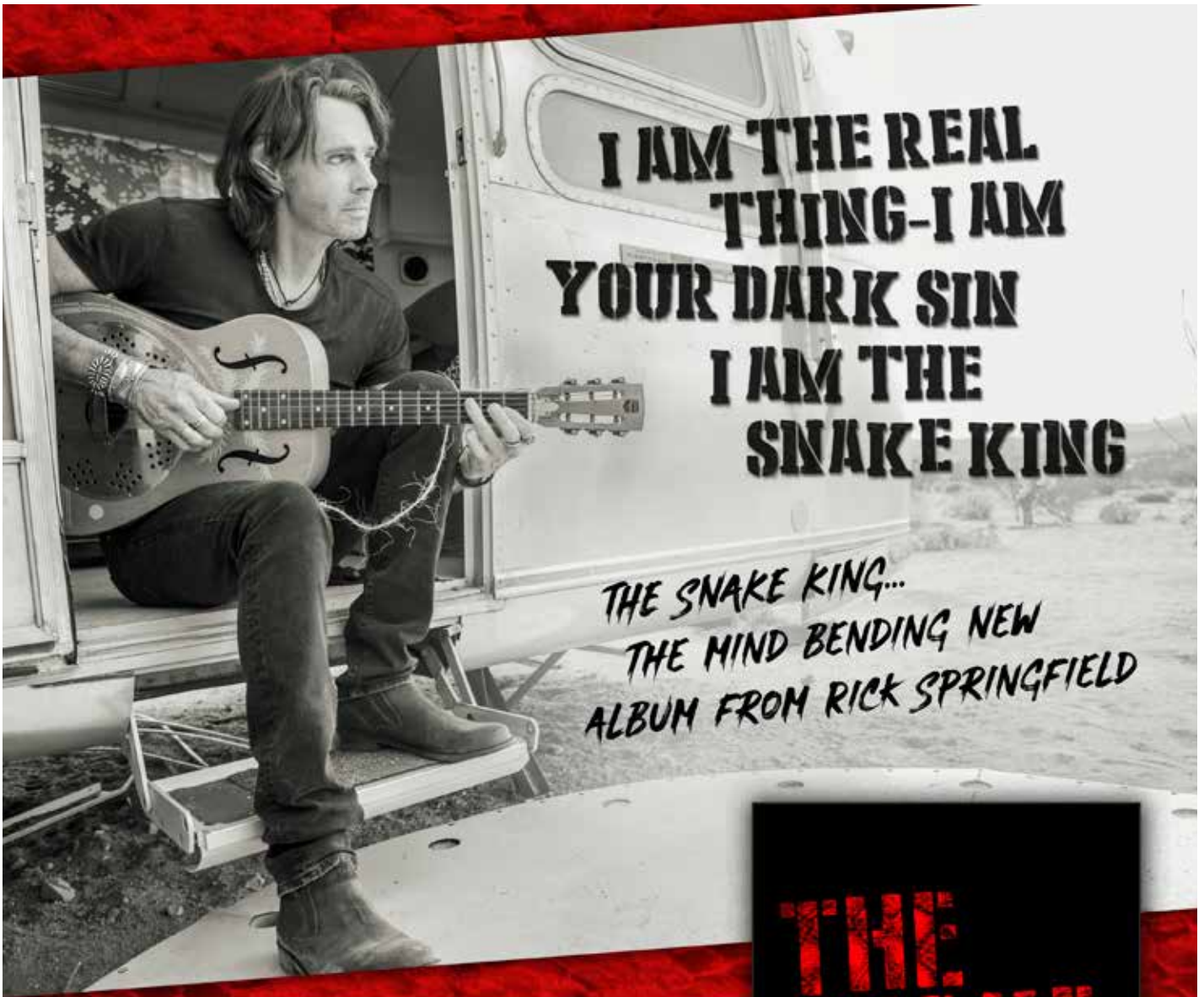

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ON THE COVER
Photo of Jimi Hendrix by Robert M.Knight

"Well, it may be the devil or it may be the Lord But you're gonna have to serve somebody"
-"Your Gonna Have to Serve Sombody'," Bob Dylan

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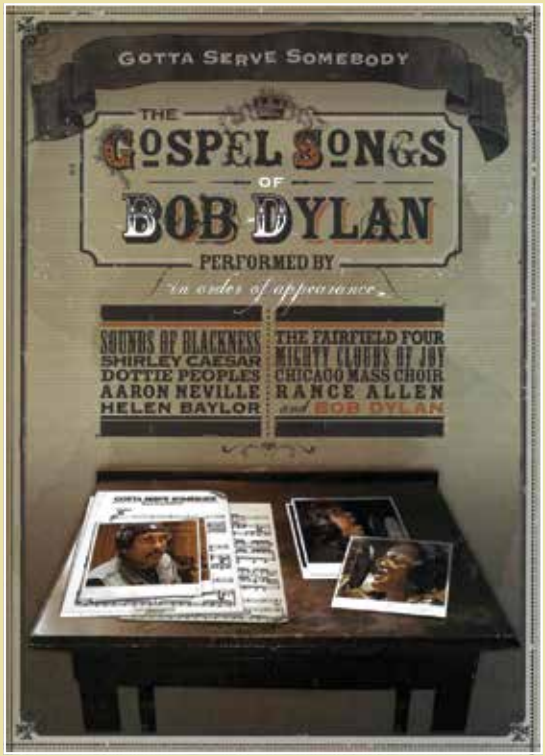

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2017's Standout CDs

BY RICHARD ANTONE

AS A TUMULTUOUS YEAR FOR our planet comes to a close and we plan ahead, let 's take a look at some of the best CDs and boxed sets of 2017.

THE SINGLES
THE DOORS
(ELEKTRA /RHINO)

PERHAPS YOU FIRST HEARD THE Doors perform "Light My Fire" on *The Ed Sullivan Show*. Or "Touch Me" on *The Jonathan Winters Show*. Or on the radio. The Doors were always something different, something else. An L.A. band that could craft classic singles and albums that were perhaps best heard at or after sunset. Drummer John Densmore, guitarist Robby Krieger, keyboardist Ray Manzarek and vocalist Jim Morrison collectively blended poetry, poetic lyrics, jazz, blues, classical, flamenco and rock to form one of history's most enduring bands.

This stellar collection of singles from ten albums from *The Doors* and *Strange Days* (both recently remastered) to *Alive*, *She Cried* feature A-sides and B-sides with stereo and mono edits that showcase the band's range. Chops with confidence. Lyrics that hadn't happened before. May they inspire the uninitiated to check out their brilliant collection of albums.

FIGHT FIRE: THE COMPLETE RECORDINGS (1964-1967)
THE GOLLIWOGS
(FANTASY/CRAFT)

MOST PEOPLE ONLY KNOW OF The Golliwogs as John Fogerty's band before Creedence Clearwater Revival. Originally signed to Fantasy's Scorpio label, they hated the name foisted on them and the wigs they had to wear (for a while). Meanwhile, they gigged around the West Coast and scored some airplay for good reason — they had talent. John Fogerty emerged as a songwriter and the group's leader, as he, his brother Tom, Stu Cook and Doug Clifford evolved into a solid garage rock group. Standouts include "Brown Eyed Girl" (not the Van Morrison tune).

THE POWER OF PEACE
THE ISLEY BROTHERS/ SANTANA
(LEGACY)

THE ISLEY BROTHERS HAVE HAD decades of R&B, funk and rock milestones, from "Shout" to "It's Your Thing" and "Caravan of Love" to a two year stint with a pre-Experience Jimi Hendrix. Guitarist Carlos Santana is rock history, from his band's triumphant appearance at the 1969 Woodstock festival to classic albums like *Abraxas* and *Supernatural*. Now they come together for an album of heartfelt covers including Curtis Mayfield's "Gypsy Woman," Bacharach and David's "What the World Needs Now Is Love" and Marvin Gaye's "Mercy, Mercy Me (The Ecology)." Vocalist Ronald Isley and his versatile guitarist brother Ernie have worked well together for so long, it's no surprise that they and Santana make such beautiful music together.

DON'T GIVE UP ON LOVE
DON BRYANT
(FAT POSSUM)

A KEY FIGURE AT MEMPHIS LABEL Hi, Don Bryant is best known for co-writing "I Can't Stand the Rain" with Ann Peebles and for discovering Al Green. Here, Bryant makes an assured return to the studio after four decades. Anyone lucky enough to hear him open for Bonnie Raitt this past summer knows he is the definition of the term soul survivor. A brilliant vocalist, Bryant and his associates lay down some memorable grooves.

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CONTINUED FROM PAGE 6

ALL AMERICAN MADE
MARGO PRICE
(THIRD MAN)

IT'S NOT EASY TO WRITE ABOUT how big issues affect everyday people, but some make it look and sound easy. Enter Margo Price, singer-songwriter, chronicler of those struggling to stay alive. Highlights include a spare, understated duet with Willie Nelson, "Learning to Lose."

CLASSIC BRUNSWICK AND COLUMBIA TEDDY WILSON (1935-1942)
TEDDY WILSON
(MOSAIC)

TO MANY, TEDDY WILSON WAS A first-rate accompanist, backing up everyone from Billie Holiday to Phoebe Snow. Ms. Snow fondly remembered a session for her debut album where Wilson showed up and asked her what she wanted him to play. Astonished, she thought, "This is not happening!" But it was.

Here, Wilson is featured solo and with small groups, big bands and singers including Ella Fitzgerald and Lena Horne. This 7-CD set, with 20 previously unreleased tracks is awash in great moments.

THE AUTHORIZED BANG COLLECTION
VAN MORRISON
(LEGACY)

THERE IS NOTHING QUITE LIKE Van Morrison in flight, soaring through original stereo mixes of "Brown Eyed Girl" or Leadbelly's "Midnight Special." Longtime fans and newcomers will appreciate this 3-CD set, his complete output on the Bang label, with stereo and mono mixes of these classic New York sessions. Rarities include alternate takes of different songs including "Brown Eyed Girl." There's also the "Contractual Obligations Sessions" which features Van's sense of humor on a number of tracks. Van's liner notes take you back to those heady days. Listen to and enjoy these classic songs that influenced so many artists.

ANY OTHER WAY
JACKIE SHANE
(THE NUMERO GROUP)

IT COULD MAKE A GREAT SCREENplay. Jackie Shane grows up in Nashville and Ohio, blossoms into a soul singer, makes it to Toronto where she develops a devoted following. She records for indie labels Sue and Modern, appears on TV and makes a real splash. Her recording of William Bell's "Any Other Way" becomes a hit in Toronto, she builds a following in Boston, appears on TV. She turns down *The Ed Sullivan Show* when they ask her to tone down her gender-bending outfits.

She wouldn't tone down her voice either. It was capable of dramatic, gritty covers of "Money," "You Are My Sunshine" and "Sticks and Stones," as well as passionate originals like "New Way of Lovin'" and "Cruel, Cruel World" before disappearing from the scene in 1971.

There is also a live CD with steamy versions of Dee Clark's 'Raindrops" and "Don't Play That Song." Jackie Shane is alive and well. Hopefully more people will get to know her by hearing these tracks.

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ROBERT M. KNIGHT: THE MAN WHO CAPTURED THE ROCK GODS

The New, Updated book, *Rock Gods: Fifty Years of Rock Photography* showcases Robert M. Knights intimate access to the rock pantheon

BY HARVEY KUBERNIK

INSIGHT EDITIONS IS PLEASED TO announce the recent publication of *Rock Gods: Fifty Years of Rock Photography*.

This new, updated and revised edition displays the rich visual universe of Robert M. Knight's work, replete with visions of guitar gods, monumental performances, and speaker-shaking solos that chronicle the greatest moments in the evolution of rock music and culture.

These terrific photographs define generations of rock stars, from the Rolling Stones and Led Zeppelin to Jeff Back and Green Day.

Knight's Rock Gods captures Jeff Beck, Rod Stewart, Jimmy Page, Elton John, Slash, Eric Clapton, Willie Dixon, John Lee Hooker, Rolling Stones, Freddie King, Little Richard and James Brown, among other subjects he has lensed.

Owing to his intimate access and friendships with many of his subjects, Knight's photography offers a unique perspective on the world of rock stars, creating some of the most compelling and evocative portraits of popular musicians witnessed to date.

Robert Knight's career spans from the 1960s to the present as one of the premier photographers for the music industry. He made his mark in 1968, when his legendary shots of Jimi Hendrix propelled him into a career as a professional photographer working with artists such as Jeff Beck, Led Zeppelin, Stevie Ray Vaughan, Slash, and Green Day.

ROBERT M. KNIGHT INTERVIEW

HK: I'd like to know about the music scene and record business in Hawaii while you were growing up.

RK: Back in the day there was a pretty cool music scene as local radio station KPOI and promoter deejay Tom Moffatt was doing lots of shows with Elvis, the Ventures, the Beach Boys and other bands from the early 60's coming to Hawaii often.

"The first rock band I ever shot was Jeff Beck with Rod Stewart in San Francisco The next was Jimi Hendrix. When Jeff Beck and I met he told me about this band Jimmy Page had that would blow my mind called the new Yardbirds, so I had a heads up. I called Moffatt in Hawaii and said he needed to book this band. And they had changed their name to Led Zeppelin. I ended up shooting them in L.A. and hanging out with the bands.

"There was this very famous house at the foot of

CONTINUED ON PAGE 12

Knight with Guns N' Roses guitarist, Slash

Blues musician, Willie Dixon

COURTESY ROBERT M KNIGHT

The Rolling Stones' guitarist, Keith Richards

Stones' frontman, Mick Jagger

CONTINUED FROM PAGE 10

Diamond Head called the Otani Mansion and that's where Zeppelin and Hendrix would stay for long periods of time. I ended up helping various promoters looking after the bands, taking around town and have dinners. Had some really fun nights out with Zeppelin.

HK: Rock and roll seems to become a religious experience for you very early. You said in the book people go to a rock concert to commune and worship. Does the audience come for engagement?

RK: This came from Jimi Hendrix who called what he did as "Electric Church" I liked that idea and fans back in the day would go to this amazing church! It was amazing back in the day as we were seeing archetypes and it was transfixing. Pretty much today everything I see or hear I sort of seen it long before.

HK: What is your role or function at a music event you are shooting? It became a vocation and a career but that was not the initial game plan whatsoever.

RK: I looked after the bands that came to Hawaii and I started to have pretty cool relationships with artists and would get the call from them when they hit town or others would get my name and say "Elton or Jimi Hendrix said to give you a call." I had that happen with Rod Stewart. I had two weeks of fun hanging out with Alice Cooper playing golf, tennis and deep sea fishing.

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Ken Kessler, Hi-Fi News, August 2015

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HK: What sort of cameras and film did you employ in the sixties and seventies?

RK: From day one I said I could not be a photographer unless I had Nikon Cameras, I carried golf bags for days until I had enough tip money to buy my first Nikon F and three lenses. Until this day I am a Nikon guy. For me it was Tri-X and Acufine rated at 1200 ISO. I processed my own film color and black and white and did my own prints for years.

HK: Is there one theory of shooting or a philosophy? Henry Diltz told me it's about "Point and shoot."

RK: For me it was try and develop a friendship so that I could get the advantage of also getting shots off stage as well as live. Get to go to sound checks. Also, when you are into the music of who you are shooting it helps to predict great shots. In the early days I would only want to shoot bands I liked and not the ones whose music I hated.

HK: Is camera position or location a factor? Shooting upwards or a specific angle?

RK: I liked the pit for sure but as others started shooting I would figure out how to get on stage or back stage to shoot. Have some amazing shots of Hendrix, Stones and Elton from on the stage.

HK: As touring developed, did arena lighting play a factor in how you approached or shot musicians.

RK: Early days the lighting for the most part was band and I used flash bulbs and later strobe lights on the cameras, but as concerts got bigger so did the light rigs and we really could get great stuff, Zeppelin and The Stones had some of the best light and sound.

HK: Because of your contacts and secured friendships, you really show us an off-stage world of Led Zeppelin, the Yardbirds, and Elton John, for example. Access and restriction are so different today. You knew Jimmy Page and Robert Plant and they understood the music business and would be

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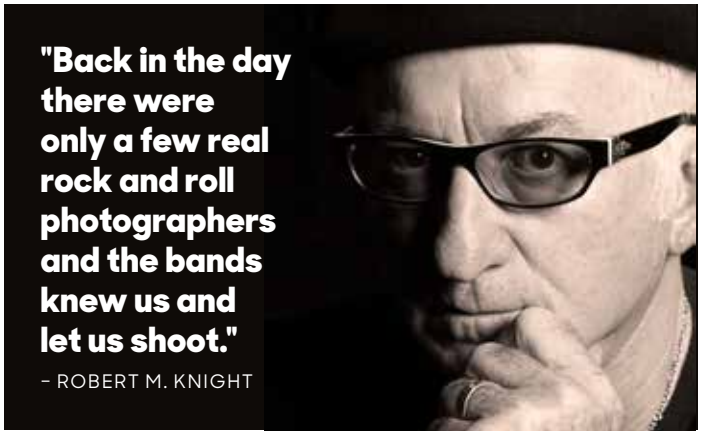
CONTINUED FROM PAGE 12

around for a long time.

RK: Back in the day there were only a few real rock and roll photographers and the bands knew us and let us shoot. Since I was able to support myself as an advertising photographer as well I now own all my negatives from the early work as it was not work for hire from the record companies.

"The bands needed us but today it is out of control. Everyone is a photographer and the bands are so over it all that they know limit who and how long you can shoot and who owns the material. So happy about the first 20 years I shot!!


"Back in the day there were only a few real rock and roll photographers and the bands knew us and let us shoot."
– ROBERT M. KNIGHT

COURTESY ROBERT M KNIGHT

HK: Talk to me about Jimi Hendrix. You really had a deep connection with him as evidenced by the photos. Was Hawaii a place where he could relax and play a different show?

RK: Hendrix was great and Hawaii was the place he could hang out and not be bothered. He came many times and spent a long period on Maui. When he was at the Otani House I would go down and hang out with the band and talk about very strange things so of which I only now really understand.

"When I first met Janie Hendrix she asked me what her brother was like as she was a very young girl back when he was alive. We talked a lot about UFO's which Hawaii had a lot of!

HK: You were a self-proclaimed "Stones guy."

RK: When I was young and the Beatles came out they were would be would call today a boy band that the girls went crazy for, safe and not too wild. The guys my age were Stones guys, they were wild dangerous and put on amazing shows. It was years later that I really got into the Beatles but not at the time.

HK: Tell me about seeing the Stones in 1972 and the 1973 Nicaragua event at the Inglewood Forum. Does Mick Jagger understand the media of presentation and visuals and photo documentation better than most of them?

RK: I shot those shows both in Hawaii and L.A. Mick was in the early days very clued into photography and the value of it. One of the smart guys for sure. I remember seeing him at a U2 show when they started the big extended ramp gigs he watched it all and learned and next time you saw the Stones it was even better.

HK: Your work with seminal blues and R&B legends to me is the spine of your book. What drew you to the blues?

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CONTINUED FROM PAGE 14

RK: Always loved the blues and went out of my way to track down as many of the legends I could. I was co-director of Hollywood's Rockwalk at the Guitar Center Hollywood and we tried to get as many of these guys as we could to be inducted.

"Willie Dixon was a prince and he did his induction with Bo Diddley. They played in front of the store on Sunset Blvd. and Bo made barbeque for everyone after. Willie was royalty. I also made friends with Solomon Burke and was able to get him inducted along with Robert Cray, another amazing guy.

HK: You connected with Carlos Santana and he is a part of your 2009 Rock Prophecies *documentary.*

RK: It was strange how that came about. Some guys I know where wanting to do a reality show on Ronnie Wood and I have known Ronnie over the years and he has actually painted images based on some of my photos. They called me in to see if I thought the idea of Ronnie doing a reality show.

"I was sitting in the offices of the *Will and Grace* producer and after spending hours talking about the music he asked if I would do a reality show.

"There was no way I wanted any part of that. He called several times and asked what I would consider doing and I said perhaps a documentary on guys that helped me over the years. He said who can you get and I said who do you want? I called Jeff Beck first and he said yes.

"We flew to England and shot Jeff and once we had that in the can started to all other amazing artists and they would say who do you have? I would say Jeff Beck and they said well I am in then.

"Carlos was amazing and I had worked with him many times in Hawaii at the Crater Festival and Richard Upper and I did the photos for the album he recorded live with Buddy Miles who I knew from Jimi Hendrix and Electric Flag.

"Since I moved to Las Vegas 13 years ago my wife Maryanne Bilham has really been the one working with Carlos. We are good friends and we visit Stevie Ray stories while my wife has been shooting his new promo ads. I have always liked Carlos and he's been very helpful meeting young guitar players I have brought to him to meet.

HK: The one guy currently who reminds me of musicians from the sixties is Slash. Probably traced to his upbringing by his mother and father. I knew his mother Ola. She was cosmic. Slash penned a great introduction in your new book.

RK: Slash in a way is the last real rock star! Such a great guy and many people don't know he is English and grew up around David Bowie and other very interesting people. His dad was a photographer and mother worked with Bowie.

"He is so loved by the English rock stars like The Stones! Ronnie Wood and Joe Perry wrote the forward to the book I did on Slash. I have spent a lot of time with him over the years and he always stays the same.

HK: Do you have 2018 events and appearances?

RK: I have a big gallery show March 22 in Toronto. We are in the talks at the moment of doing something in New York and The Grammy Museum. My wife and I are currently working on opening our version of the famous club in London called Ronnie Scotts. It will hold about 150 people and we will be show brining in the best of

CONTINUED ON PAGE 18

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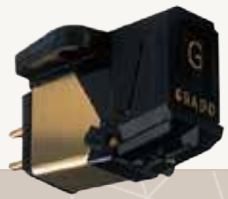

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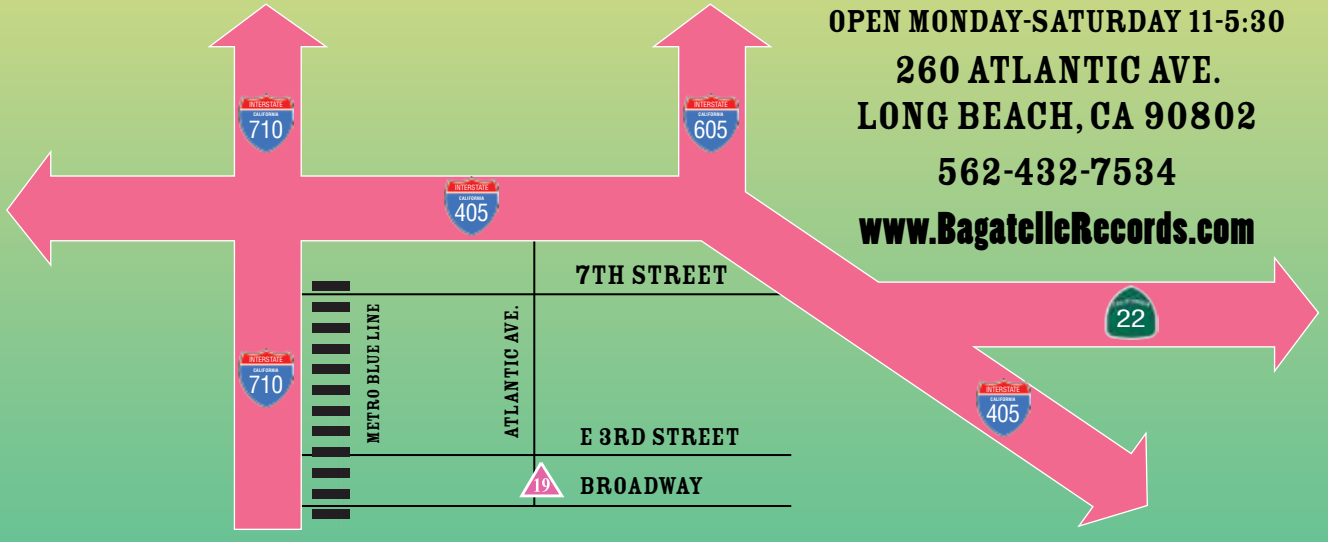

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CONTINUED FROM PAGE 16

U.S. and New Zealand talent as well as jazz and blues. It will be called Elegantly Wasted Lounge. www.ewlounge.com

"My wife is such an amazing photographer and people should check out her web site www.maryannebiham.com. Our photography will be all over the new club.

"I also have been working with amazing young artists via my Brotherhood of the Guitar program I do with Ernie Ball Guitar and Guitar Center. Try my best to keep the guitar live and well.

Harvey Kubernik is the author of 12 books. His debut literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews* and *InterViews Collection, Vol. 1* was published in December 2017, by Cave Hollywood. Kubernik is also writing and assembling a multi-voice narrative book on the Doors scheduled for publication the first quarter of 2018.

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My Name Is Dave, I Collect Vinyl Records, and I Have a Problem

My record collection and I got priced out of my apartment

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BY DAVE SEGAL

I RECENTLY HAD TO MOVE TO A SMALLER apartment because of our great city's rising rents. Maybe you can relate. This has forced me to face the unpleasant physical reality of my music collection, which consists of six or seven thousand records, CDs, and cassettes (conservative estimate). Oh yeah, and dozens of music-oriented DVDs.

Cramming all of these artifacts — plus books, magazines, and non-music DVDs (because I'm a well-rounded individual) — into my new Beacon Hill apartment has required many ruthless decisions about what to keep and what to jettison. I'm not done making these decisions.

As I write this, I'm surrounded by dozens of boxes. I live in a U-Haul box fortress fashioned out of my neurosis. Sorry to say, but you cannot properly party in my pad — not yet, anyway. I'm methodically working on unpacking these manifestations of my obsessions. Anyone who collects stuff (action figures, dildos, what have you) eventually has to reckon with the physics problem.

There is a method to my record-evacuating madness, which is why progress has been so slow. I open a box, grab a handful of records, and fan them out like playing cards as I make split-second decisions about whether to retain them, put them into the limbo of "to be determined after one more listen," or sell them.

In order for me to keep a record, it needs to fulfill one or more of these functions: Can I use it as a mechanism to escape reality's chronic shitshow? Can it facilitate wallowing in bittersweet nostalgia? Can I play it in a DJ set? Most importantly, can it fool me into thinking a benevolent god exists? Repeat until exhaustion sets in.

Just to get all these thousands of plastic circles into my apartment (plus furniture, etc.), I hired two professional movers. When the epic struggle ended 7.5 hours later, I asked if mine was their worst work experience. The poor chaps paused and said, "No... but it was the longest." At least I tip well. (Note: I am a mere amateur hoarder compared to Stranger receptionist Mike Nipper in terms of vinyl accumulation. But he lives in a Bellevue mansion, so space is no issue for him.)

When, two days after the move, the technician from Wave arrived to hook up my internet, he encountered an imposing wall of boxes stacked six feet high. It blocked his path to the outlet. I had to shift about 400 pounds vinyl to clear the way. He looked on with pity as I grunted in skinny-armed effortfulness. As he did his job, we talked about my absurd music collection and then—of course—he handed me a business card with his band's info on it. I have yet to look them up, because I have enough problems at the moment.

My most pressing concern in life — after meeting deadlines for The Stranger—has become: Where the fuck am I going to put all these records, CDs, and cassettes? Most people see kitchen cupboards as places to store food and the tools of its preparation. I, on the other hand, view them as valuable real estate in which to stash recorded music. Hell, I don't even use my stove—why not shove a couple hundred compact discs in there?

Yes, I realize I'm going to die alone, and the authorities will find my decomposed body 10 days later, as my turntable spins with the stylus in the run-off groove of a Yusef Lateef LP. I've come to terms with this.

What led to this crisis? In a roundabout way, I blame my brother for getting me addicted to vinyl. He initiated our weekly jaunts to record stores in the metro Detroit area in 1980. Post-punk was in full swing, the UK music weeklies

CONTINUED ON PAGE 22

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CONTINUED FROM PAGE 20

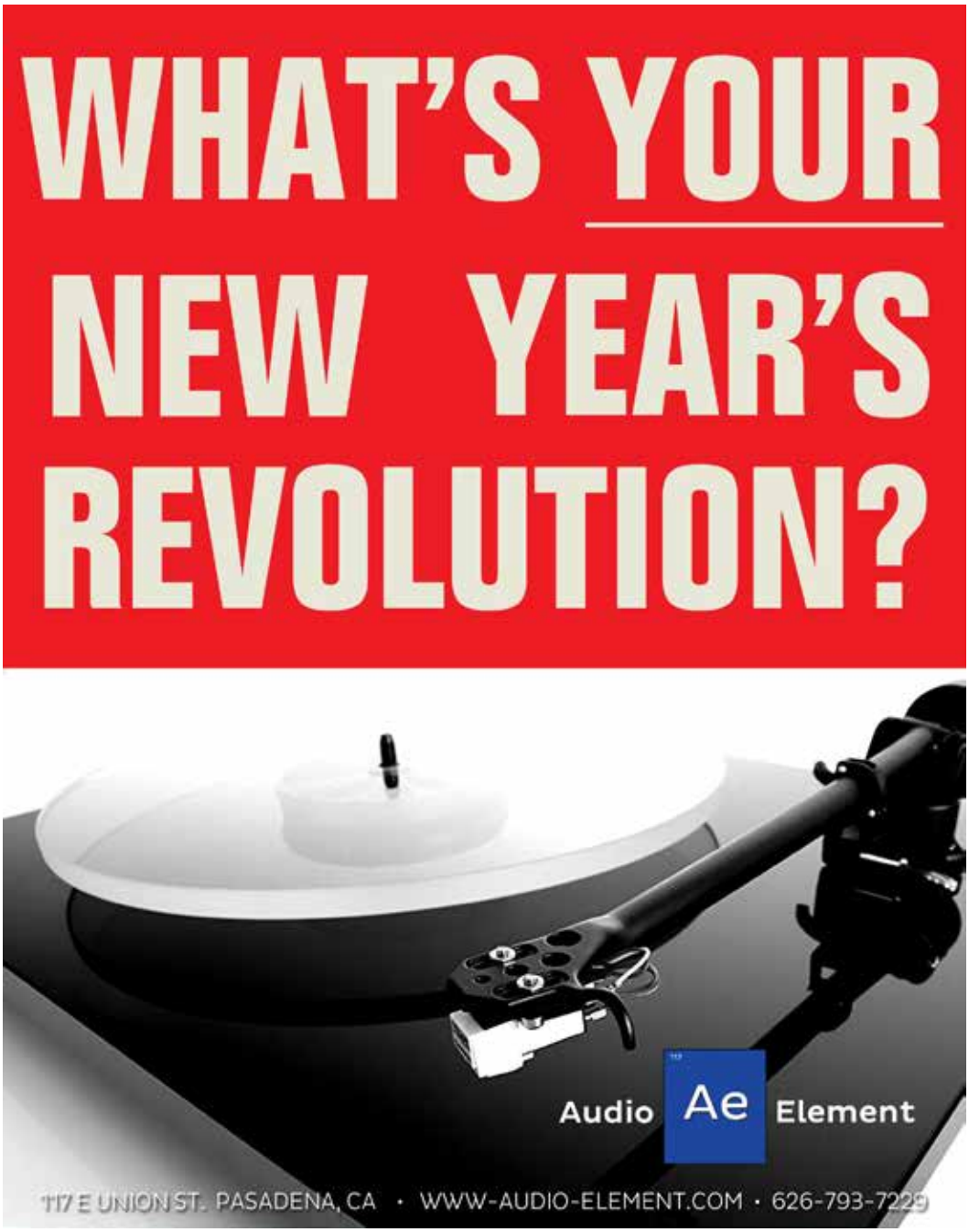
were stoking our enthusiasm, and everything seemed new and innovative, from Joy Division and PiL to the Pop Group and A Certain Ratio. There was no turning back.

Contributing to the glut: Decades of working in music journalism brought thousands of promotional copies into my possession. Plus, musician friends bestowed their handiwork on me on an almost nightly basis, and astute indie labels began reissuing loads of holy-grail records without which I couldn't live. On top of all that, I voraciously crave to hear music from all over the world in many different styles. This is why I can't have you over for dinner.

(Plot twist! My brother now owns zero records and CDs. He began selling his vinyl when CDs became dominant. Then he burned out on the collecting game altogether, after many years of working as a record-store clerk. A graphic and fine artist, he "ultimately sold everything in the name of being a creator and not a consumer. But mostly for the money." Jesus, are we even related?)

Anyway, shortly after I moved apartments, Jive Time Records was holding its blowout 17th-anniversary sale and the DUG crew was hosting its biannual Big Dig record show at Vermillion. This was a major predicament. Flash to that scene in Brian De Palma's Scarface in which Tony Montana snorts mounds of yeyo, his nose powdered white, his face a canvas of depravity. That is the scenario that awaited me — but with record dust on my fingers instead of a nose caked in booger sugar.

I voraciously crave to hear music from all over the world in many different styles. This is why I can't have you over for dinner.



At Jive Time, I ran into my Peruvian collector pal Javier. He already had three LPs in his hands. "Are you going to the Big Dig?" I asked. He laughed, "You beat me to it — I was gonna ask you." Addiction is a terrible thing, but it can be a bonding agent. Then he gave me a tip about a Freddie King LP. I ended up dropping $103 on five LPs, including the debut album by Sub Pop's great 1990s group Pigeonhed, featuring Steve Fisk. For me, this represents fiscal responsibility.

And yeah, I went to the Big Dig, too. It's a great event if you like to see graying ponytails and paunchy guys in dad jeans. (Shout-out to the geezer with the Monks T-shirt, though.) I spotted Javier digging in a jazz crate, and he graciously gave up a Larry Young album that had been on my want list for years. That's friendship.

I ogled some rare records — an original Arzachel for $200, a Korean psych-rock jammer for $80, Bernie Worrell's All the Woo in the World for $48 — but passed, in a rare display of restraint. I did purchase 10 records for $112, which I consider a small victory. As penance, though, I need to outsource at least 30 at home to make up for that influx. This is a ritual that I anticipate repeating ad infinitum... or until I grudgingly cash in my journalism chips, sacrifice what's left of my soul, and get a job with Amazon.

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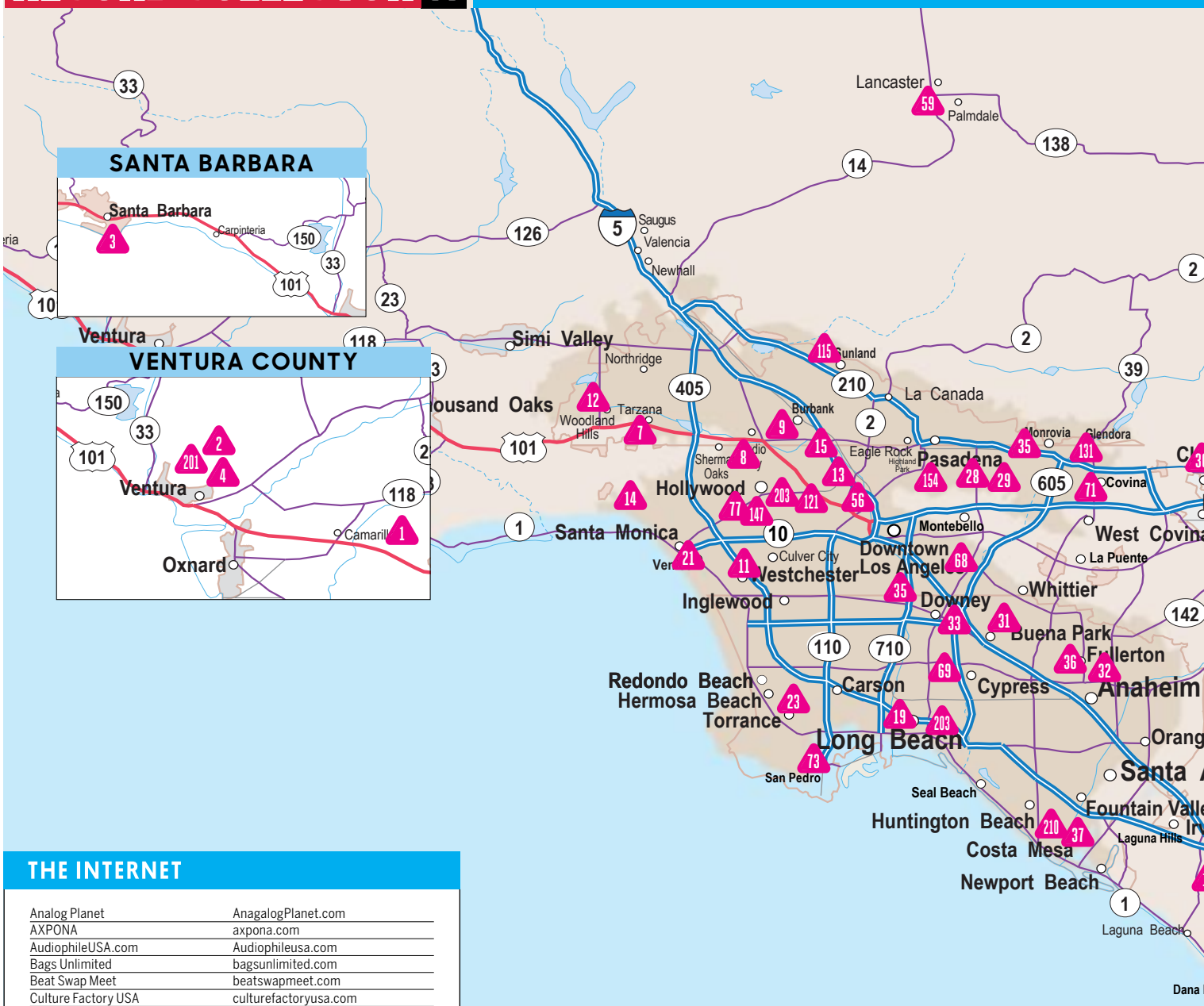

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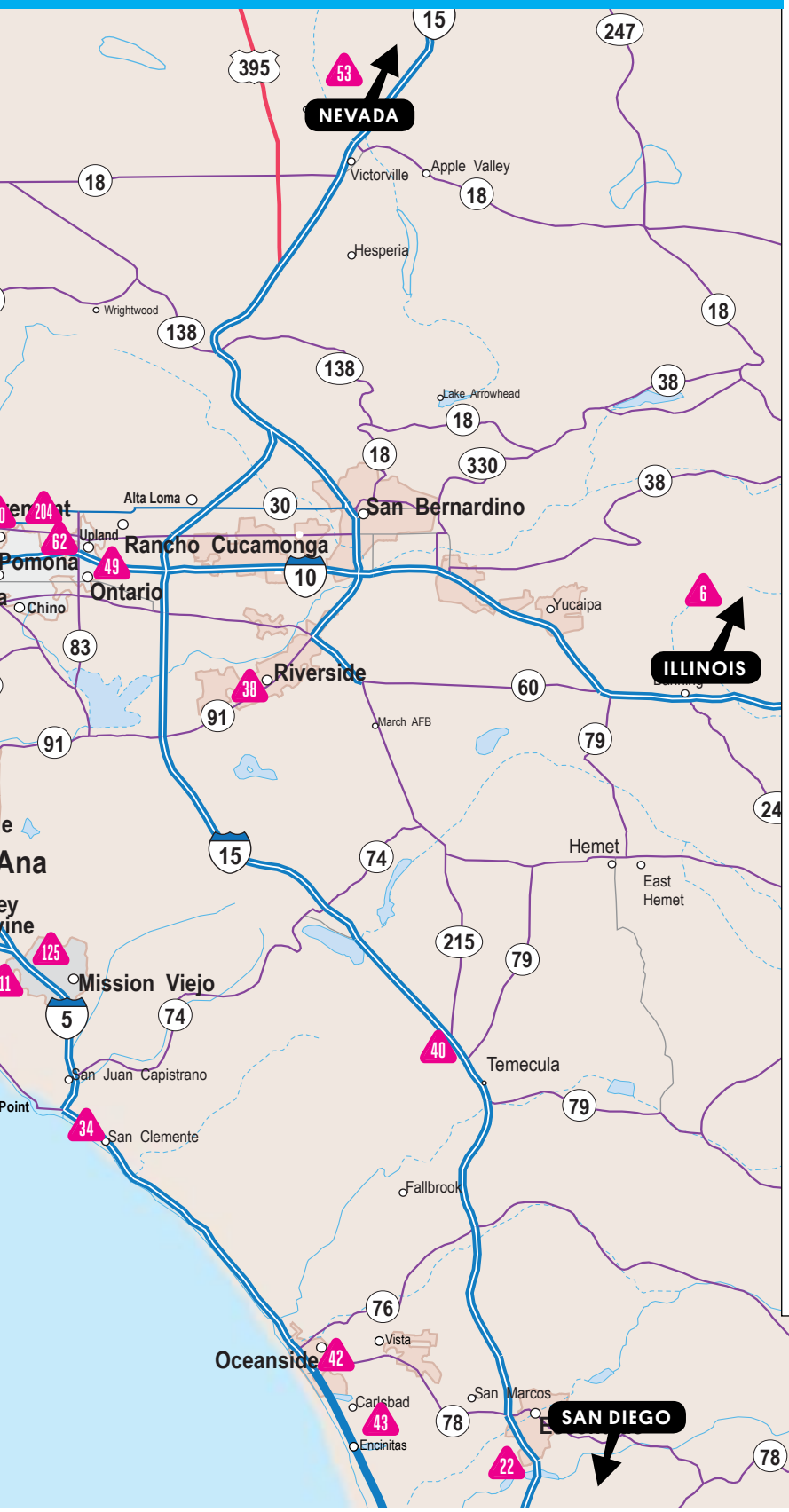
DER MAP

A GUIDE TO OUR ADVERTISERS IN **SOUTHERN CALIFORNIA** & BEYOND



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1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
2	American Pie Records	1412 Tower Square #2	Ventura	91502
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

ANTELOPE VALLEY

59	Voodoo Vinyl	765 W Lancaster Blvd	Lancaster	93534

SAN FERNANDO VALLEY/BURBANK/GLENDALE

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
115	MediaWorks Records	7830 Foothill Blvd	Sunland	91040
13	Mono Records	1610 East Colorado	Glendale	91205

LOS ANGELES / SANTA MONICA

11	Soundsations	8701 La Tijera Blvd	Westchester	90045
14	Record Surplus	12436 Santa Monica Bl	W. Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
56	Caveman Vintage Music	3231 N Main St	Los Angeles	90031
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
35	George Meyer Audio	4844 W. Jefferson Blvd	Los Angeles	90016
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SAN GABRIEL VALLEY AREA

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71	Kaos Records	1044 N Citrus	Covina	91722
29	Audio Element	117 E Union St	Pasadena	91103
131	Brooks Berdan	110 W Olive	Monrovia	91016
68	Sounds of Music	4956 E Whittier Blvd	Los Angeles	90044
69	Sounds of Music	7922 Rosecrans Ave #S	Paramount	90723

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30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786
204	Upscale Audio	2058 Wright Ave	La Verne	91750

ORANGE COUNTY

31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
34	Moldy Toes Records	221 S Ola Vista	San Clemente	92672
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
203	Creme Tangerine	2930 Bristol St K2	Costa Mesa	92627

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38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590
49	The Record Mission	129 Euclid Ave	Ontario	91762

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
22	M Theory Records	915 W. Washington Ave	San Diego	92103

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53	Wax Trax	2909 S. Decatur	Las Vegas	89102

CHICAGO, ILLINOIS

6	Bob's Blues & Jazz	3419 W Irving Park	Chicago	60616

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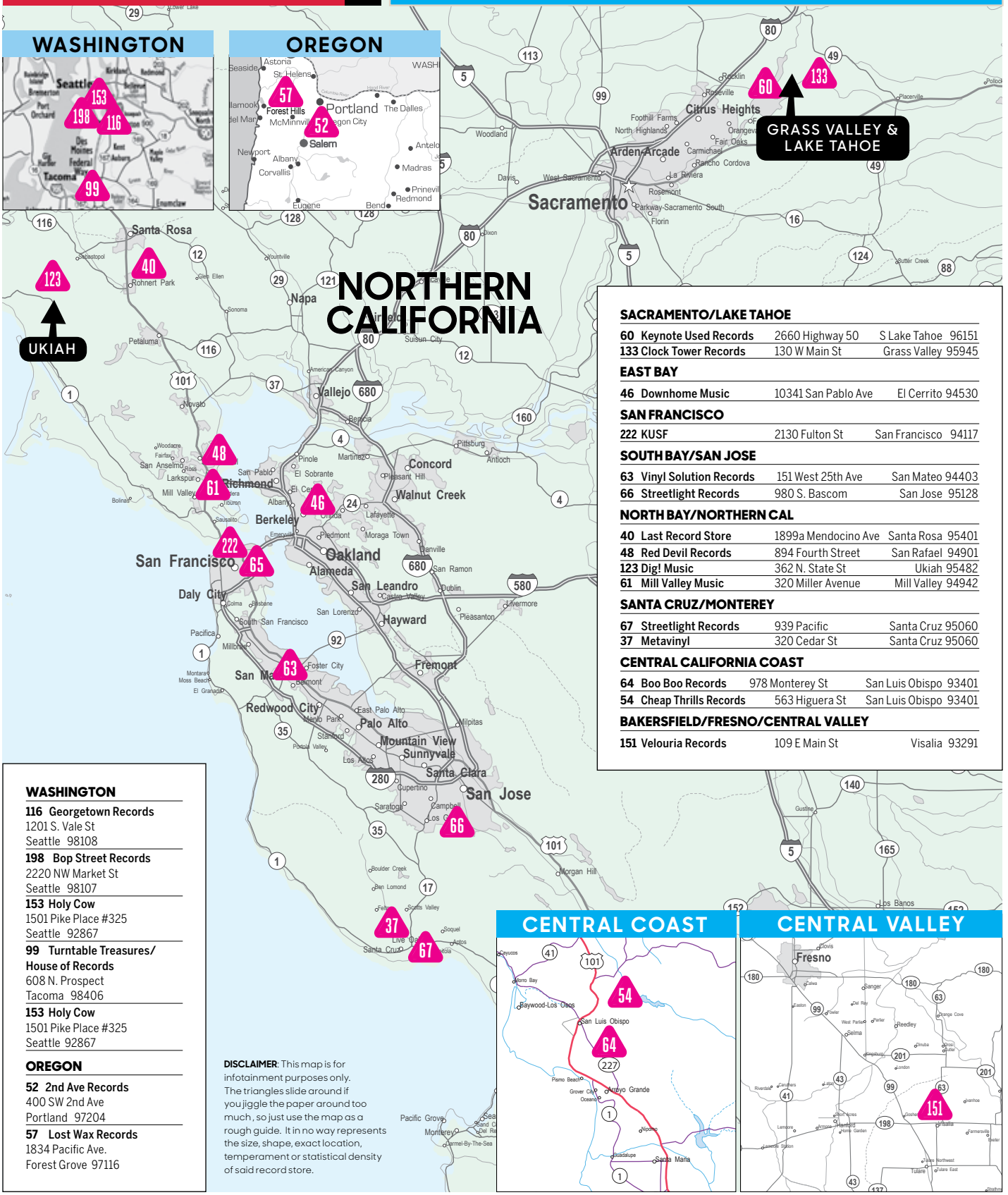
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Author Roger Steffens on *So Much Things to Say: The Oral History of Bob Marley*

The definitive oral history of one of the 20th century's most important artists

"IF BOB MARLEY IS JESUS IN THESE TIMES, ROGER STEFFENS IS PETER."
—CARLOS SANTANA

BY HARVEY KUBERNIK

DEVON STEFFENS
Roger Steffens

ASK REGGAE FANS IF THEY WOULD buy a ticket to a panel discussion on Bob Marley by the key people in his life and career — from family to bandmates to mistresses — moderated by the leading reggae historian and archivist, and the answer is obvious. *So Many Things To Say: The Oral History of Bob Marley* published in mid-July by W. W. Norton & Company by Roger Steffens, offers this experience in book form. Introduction is by Linton Kwesi Johnson.

It is the definitive oral history of one of the twentieth century's most important artists and activists. It's also extremely readable, lively and full of fresh material.

While investigating and chronicling the life of Bob Marley, Steffens discovered all sorts of new revelations: How the Wailers got their name; the inside story of the discovery of Marley's melanoma in 1977 told by his personal doctor and his companion Cindy Breakspeare, and the various courses of treatment that were undertaken; the truth about Bob's boundless generosity from the man who had to cosign his checks to the friends who watched the lines of supplicants stretch, at times, for blocks; the secret to Bob's energetic stage performances, which nearly killed a bandmate backstage at the Apollo, and the Mob's control over Bob's shows at the end of his career.

Why another Marley book? The answer is in the title: there really is so much to say—about Marley's songs, his musical influences, his spirituality, his politics and his place in history. *The New York Times* called Marley the most influential musical artist of the second half of the twentieth century, Time declared Exodus the best album of the century, and *Legend* is the longest-charting album in the history of *Billboard*'s catalog album chart.

Roger Steffens grooved to the early Alan Freed movies as a teenager growing up in the suburbs of New York City, before beginning his radio career on WVOX in Westchester County, N.Y. in 1961. Steffens is one of the world's leading reggae historians and a former co-host of the award-winning radio program *Reggae Beat*.

His one-man show *Life of Bob Marley* has been presented at the Smithsonian and the EMP Museum, among other venues. For many years he has continued to present his *Life of Bob Marley* video/lecture all over the world, including Puerto Rico, Hawaii, Canada, Australia, Japan, New Zealand and the UK.

Roger Steffens lives in Los Angeles, California.

The Echo Park-based Steffens is the curator of the world's largest collection of Wailers memorabilia and recordings.

In 2012 he served as Music Consultant for *Marley*, Kevin MacDonald's documentary motion picture on Bob Marley & the Wailers.

Livicated, a documentary about his life's work and Reggae Archives, will soon be making the rounds of film festivals

ROGER STEFFENS INTERVIEW

Q. What was the formal genesis of this book? You've been absorbed by reggae since 1973 and written Marley related book things before.

A: Since 1979 I had been conducting various reggae interviews, many solely regarding Marley, with people from all different parts

CONTINUED ON PAGE 32

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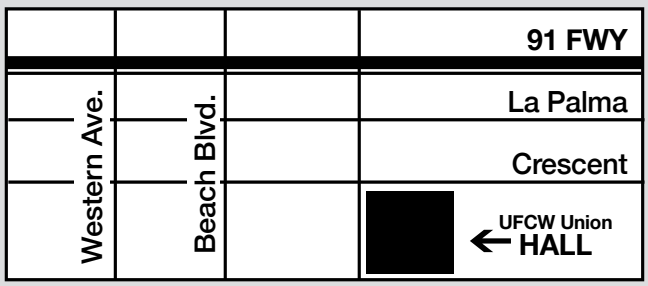

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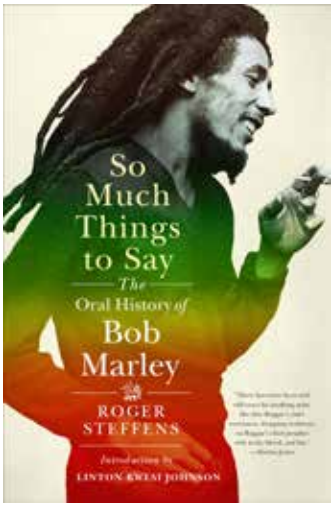
of his life. They appeared in print, on radio and TV, and in my first Marley book, *Bob Marley: Spirit Dancer*, done with the brilliant photographer Bruce Talamon and released by Norton in 1995. After 23 years of listening to fascinating, and often myth-deflating testimonies, I realized that a book of raw transcripts could be a powerful and necessary resource for future biographers. After all, Bob is the most important musical artist of the 20th century, who I'm certain will be studied for hundreds of years to come (if Trump hasn't killed us all before that). So I sold the idea to my editor at Norton, Jim Mairs, in 2002 and signed a contract.

Q: The process behind the endeavor.

A: There were several interviews that had not been transcribed, so that is what I began to do. I realized there were some gaps in the material and also solicited new interviews. Chief among them were interrogations that took place in 2003 at WBAI, the Pacifica station in New York City, arranged by my award-winning friends The Midnight Ravers and Terry Wilson. The subjects included a childhood friend of Bob's in Trench Town named Segree Wesley. For twenty-odd years I had been attempting to speak with the two women who were in the first lineup of the Wailers: Cherry Green and Beverley Kelso. Cherry flew up from her home in Florida and Beverley came down from the Bronx for hours of revelatory raps. Cherry died not long after, so thank Jah their stories were cemented for history.



Someday, of course, I hope that all the raw materials will be emplaced in a Reggae Museum for researchers to dip into. But for now, this is as close as I can come to summing up 44 years of research, 38 years of interviews and 15 years of writing.

Q: In 1973 Bob Marley and the Wailers were one thing. What is his current legacy?

A: Today Marley is regarded as an icon, a symbol of many things. He is certainly an herbal icon. Through his revolutionary words he is a political figure. He's also a fashion figure – dreads, formerly despised, feared and shocking – are now ubiquitous, co-opted from Rasta livity into mainstream acceptance. Next to Haile Selassie he is probably the best known symbol of the Rasta philosophy and its primary prophet. The head of Amnesty International said everywhere he goes in the world today, Bob Marley is the symbol of freedom. He remains reggae's biggest seller and one of the heaviest-earning dead celebs. Seven of his kids record and most have won Grammys; now their own children are recording.

Q: What is the Bob Marley demographic?

CONTINUED ON PAGE 34

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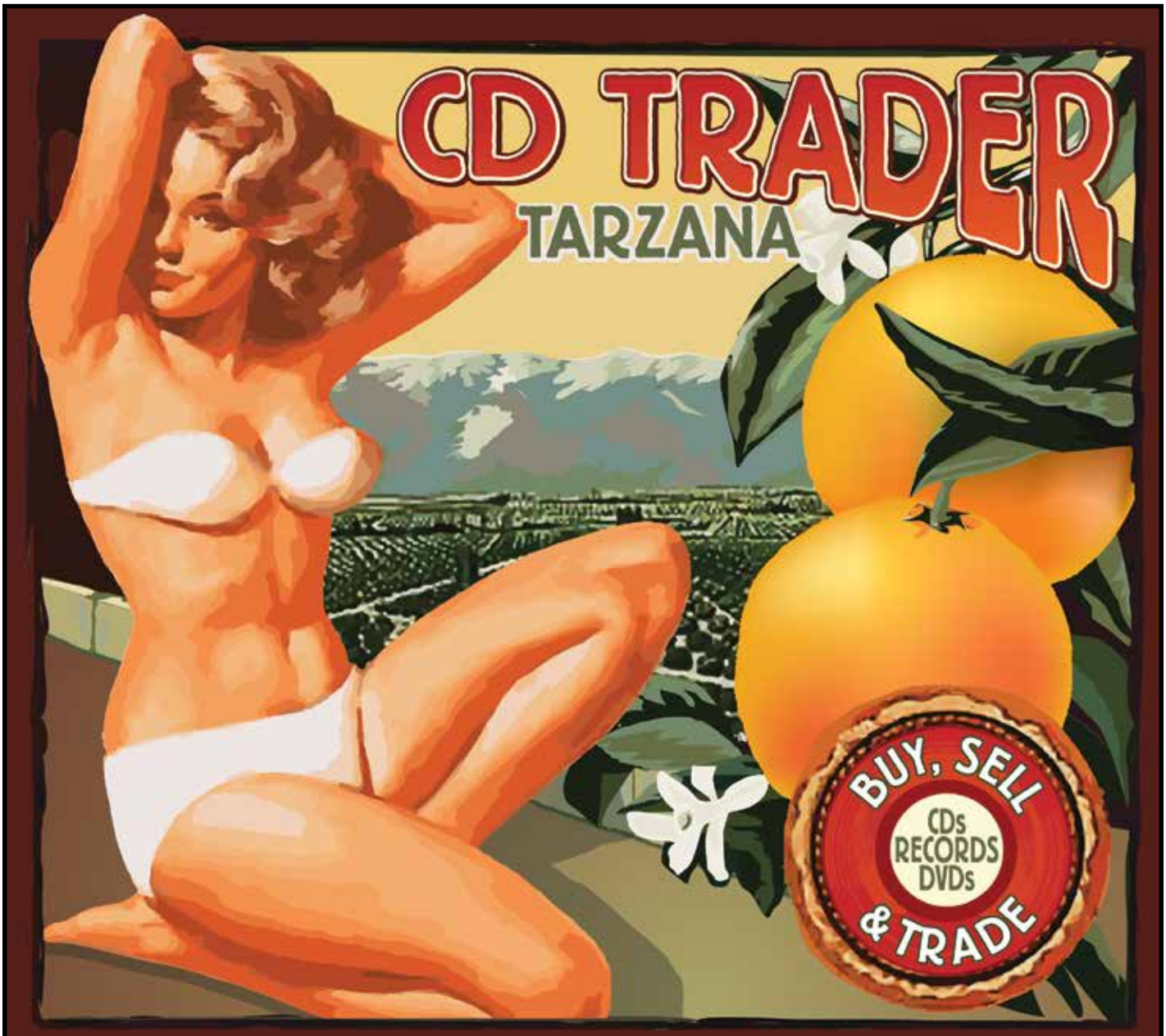

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A: I've been doing a multi-media show called *The Life of Bob Marley* since 1984 around the world. I find my audiences cover a full range of ages. Certainly college-age folks are enormous Marley fans. But middle and geezer-aged people, many of whom were alive during the Golden Age of Reggae (1966-1981) are still deeply interested in him as well. Wherever there is suffering, there will be Bob Marley songs of solace. Wherever people extoll the healing virtues of love, they will sing Bob's songs. And wherever people are in revolt, crying out for justice, they will use Bob's anthems as their inspiration.

Q: What keeps amazing you about Bob Marley?

A: How he always seem current. Look at all the commercializations of him today. He's the name of a key brand of marijuana – perhaps a dream come true for him. *The New Yorker* reviewed *So Much Things to Say* and mentioned some of the other things on which you will find Marley's image currently: "There are T-shirts, hats, posters, tapestries, skateboard decks, headphones, speakers, turntables, bags, watches, pipes, lighters, ashtrays, key chains, backpacks, scented candles, room mist, soap, hand cream, lip balm, body wash, coffee, dietary-supplement drinks, and cannabis (whole flower, as well as oil) that bear some official relationship with the Marley estate. There are also lava lamps, iPhone cases, mouse pads, and fragrances that do not."

Q: What is it like constantly re-visiting the life and work of Bob Marley?

A: I hear something new almost every time. And now that the Estate is going through the vaults and coming up with things like the new alternate mixes – and vocals – of *Exodus,* there are things that even I haven't heard in 44 years of digging. Plus there are murmurings of the lost Danny Sims' sessions finally surfacing, songs reputedly by Bob with titles like "Don't Draft Me."

Q: Is it a mission or destiny?

Wherever people are in revolt, crying out for justice, they will use Bob's anthems as their inspiration.

A: It must have been destiny because I never in a million years would have imagined doing any of this. The Reggae Archives, I now realize, began in June of 1973 when I read an amazing article in *Rolling Stone* by Michael Thomas, and saw the word "reggae" for the first time. I put that story in a manila folder and that became the first object in a collection that now fills seven rooms, floor-to-ceiling, of our home in L.A. We've had to move twice to house the archives. One thing led to another: a radio show, a tv show, a magazine, founding the Reggae Grammy committee and running that for 27 years; touring the world telling the story of Bob from the bottom of the Grand Canyon to the Outback in Australia; writing and co-writing seven books about Bob and reggae history.

Q: Do you do it for the planet? Do you do it for Jamaica?

A: Yes, I do it for Jamaica mainly, and to educate Americans. But Jamaica doesn't really overstand how far and wide its culture has reached, and the bulk of my collecting for at least the past 20 years has been on the internationalization of the music. For example, there are now over 30,000 posters and fliers from all over the world, that help document Jah Music's spread.

Q: Why didn't radio stations in the U.S. in the seventies really extend to the music of Marley and other reggae artists?

A: Very few reggae artists were on American labels, or had American distribution. Even fewer toured. The labels were

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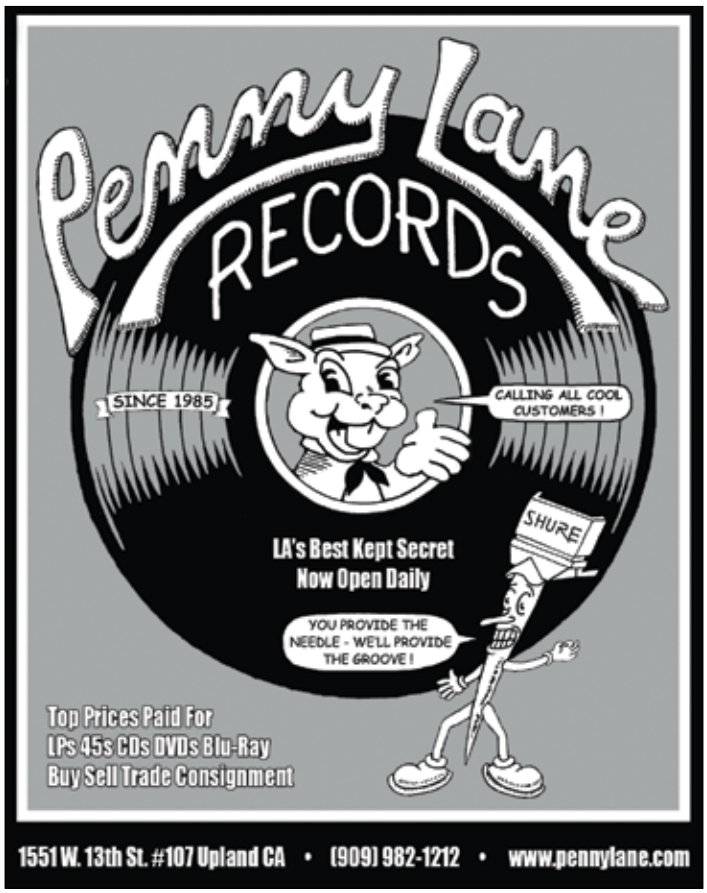
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looking for big-money acts. The language was difficult to interpret, so were the music's themes. American acts were imploring their audiences to "Get down! Get down!" whilst reggae's proponents were urging their listeners to "Get up! Stand up! Stand up for your rights." Reggae was pot; American disco and rock was cocaine. It's always about money.

Q: I want you to comment on Bunny Wailer and especially Peter Tosh.

A: Peter and Bob had a post-Wailers contentious relationship and during the last two years of Bob's life Peter never even picked up the phone to ask after Bob's health. His only comment after Bob passed away: Now it gives the rest of us a chance to break through.

Bunny loved Bob. They were raised as brothers from the time Bunny was 8 and Bob was 11. Bob's mother moved in with Bunny's father, so no one knows Bob's story like Bunny does. Many of his most important insights are found in my book, and will shock a lot of people who think they know everything there is to know about the Wailers.

Q: I'd also like you to comment on former manager Don Taylor. He sure knew how to present his act and create a buzz and demand.

A: Don Taylor, a notorious gambler who was fired during a tour to Gabon in 1980, was a very shrewd man. From the time he began working with Marley in 1975 he under booked him. So when Bob could fill a 5,000 seater, he'd put him in a nightclub. Each year he added ever-bigger venues that were sure to sell out, culminating with the biggest concert of his life, 110,000 people in San Siro soccer stadium in Milan in June of 1980, outdrawing the pope who had appeared there the week before.

Q: Can you discuss the role of artist Neville Garrick in the Bob Marley journey?

A: Neville was the "uptown boy" in Bob's entourage. His dad was an important Kingston official and he was educated at UCLA

Reggae was pot; American disco and rock was cocaine. It's always about money.

by Angela Davis and founded *Nommo*, the black student newspaper. He designed all of Bob's album covers from 1976's *Rastaman Vibration* forward, designed the banners and lighting for the stage shows, and played percussion in the daylight concerts. He tells his lighting secrets and talks about a manic confrontation with Bill Graham in my book.

Q: Tell me about the photos you've acquired

A: If you mean the images that I've created myself over a 50 year period, those began shortly before the TET Offensive in Saigon in early '68 when I bought my first real camera.

Reggaewise, I went to Jamaica for the first time in June of 1976, just as Prime Minister Michael Manley declared a National State of Emergency, mobilized the Army, put tanks on all the island's crossroads, and threw the opposition in jail with no charges. Shot lots of pictures of bare-empty streets in Kingston under heavy manners. Been back about 30 times and earlier this year the Rock House Hotel in Negril published a collection of 40 years of my Jamaican photography called *The Family Acid: Jamaica* which is available through www.thefamilyacid.com, which is also the title of my Instagram on which my curator/daughter posts daily shots with interesting stories attached about my counterculture history.

As for acquired ones, I've been very fortunate because lots of photographers have donated stunningly beautiful and historically significant photos to the Reggae Archives: Bruce Talamon, Kate Simon; Peter Simon (no relation); Rio Daniels; and dozens of

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others.

Q: What are some of your favorite Marley tunes?

A: My favorite is "Waiting in Vain," which Linton Kwesi Johnson, the great Jamaican/British dub poet who wrote the intro to *So Much Things to Say,* called the greatest love song ever written. I love the doo-wop ballads "Send Me That Love," "Wisdom" and a later discovery from the Coxson vaults, "I'm Still Wailing." I really dig the muted version of "Time Will Tell" on the soundtrack of the film *Countryman*.

Q: Do you have a theory why the live recordings of Bob Marley & the Wailers sound better or more energetic than the original studio recordings?

Were Marley and the Wailers a better live experience? I just spun the Wailers Live at Leeds *album and it is knockout. The version of "Kinky Reggae" dwarfs the one on the initial album and is way different than the Lyceum 1975 rendition and a whole other sonic trip from the track on* Babylon By Bus.

A: There's a tremendous difference between interpreting a song in the studio - often alone - and standing in front of 20,000 people. That live energy transforms all performers and pushes them to heights they might otherwise not attain. Bob rehearsed his band so thoroughly - often working a single song day after day - that they could follow his lead with just a tilt of his head of a flick of his finger, and take a three minute record into eight, ten even twenty minute improvisatory performances that often reach magical levels of inspiration. Many consider Bob's two live albums — at the Lyceum *In London in '75 (Live)* and the majestic double album *Babylon By Bus* in '78 — as reggae's finest.

Many consider Bob's two live albums — at the Lyceum in London in '75 (Live) and the majestic double album Babylon By Bus in '78 — as reggae's finest.

Q: What are some of your favorite Marley live performances.

A: Of course, the first time I saw him at the Oakland Paramount in July of 1975 whirling dervishly like an unstrung puppet. Hanging out at the sound check with him at the Roxy in November of 1979, hearing him sing a new song about redemption that he was working on.

Harvey Kubernik is the author of 12 books, including *Leonard Cohen, Everybody Knows*, and *Neil Young, Heart of Gold*. In April 2017, Sterling published Kubernik's *1967 A Complete Rock Music History of the Summer of Love*. Kubernik is a contributor to the just published book *Bob Marley and the Wailers The Ultimate Illustrated History* written by Richie Unterburger from Voyageur Press. Harvey Kubernik's literary music anthology *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection, Vol. 1* will be published in late 2017, by Cave Hollywood Books.

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Thelonious Monk and the Dawn of the LP

BY ARMAND LEWIS

IN 1948, TWO MAJOR FORCES in recorded music were unleashed on the record buying public. Columbia Records had finally perfected the Long Playing (LP) vinyl record — a technological breakthrough which would liberate musicians from the limited playing time of the standard three minute ten-inch 78rpm single. The LP allowed for longer compositions and performances, primarily in classical music and jazz, where symphonies as well as jam sessions could play out to the unheard-of length of 10 minutes per side (or 20 minutes per side on the classical oriented 12" LP).

At basically the same time, pianist/composer Thelonious Monk's first 78rpm recordings — made for Blue Note in late 1947 — also started to hit the market. But while the LP was an instant success, Monk's 78rpm singles were not. No matter what Blue Note did, Monk's records just never took off. In the summer of 1952, by mutual agreement, Monk parted company with the legendary label. Blue Note's prime competitor, Prestige, scooped up the now available pianist, signing him to a three-year contract.

At that moment, Prestige was building its catalog of 10" jazz LPs with such major or soon to be major stars as Miles Davis, Stan Getz, The Modern Jazz Quartet and Gene Ammons. Monk's reputation in the jazz world of 1952 was just beginning to rise, and Prestige owner/producer Bob Weinstock saw the pianist as a major signing for his label.

By 1955, as the record industry transitioned from the 10" LP to the "full-length" 12" size Monk's Prestige 10" LPs, were all discontinued. Over the years, these 10" LPs have proven to be virtually impossible to find in any condition — until now.

As part of their ongoing series of 10" LP box sets, Concord/Craft has re-released all five of these rare albums in one package. *Thelonious Monk - The Complete Prestige 10" LP Collection* (Craft CR00031) chronicles a brief, but important period in Monk's career and the development of his style — filling out a crucial phase in the pianist's development between the earlier, somewhat raw Blue Note sessions and the fully realized confidence and polish of Monk's subsequent years with Riverside.

The first Prestige LP, *Thelonious* (Prestige 142), consist of eight short trio performances clearly formatted for simultaneous release on 78rpm singles. The LP reveals Monk's growing confidence with such soon to be classic compositions as "Monk's Dream", "Bemsha Swing" and "Trinkle, Tinkle." As 78s faded from the market, this would mark basically the last time Monk, or any other jazz musician, would be constrained by the 78rpm format's three-minute limit.

When Monk made his next LP in November 1953, both Monk and Prestige finally took advantage

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Los Angeles, CA LA Record Fair. 5610 Soto St Huntington Park FREE 3pm-8pm 213-926-8220

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Port Townsend, WA Port Townsend Record Show. 209 Monroe St. FREE 10am – 4pm. 360-774-2171

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Orland Park, IL Record Collector's Show. Quality Inn-Georgio's Banquets & Conference Center $3. 9am-3pm. 773-585-6254

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CONTINUED FROM PAGE 44

of the extra time afforded by the LP format with an album called *Thelonious Monk Quintet Blows for LP* (Prestige 166). Marking the first time Monk would record with a young Sonny Rollins, this LP would present Monk's first extended performances. "Friday the Thirteenth" (at 10:33 long), "Let's Call This" (5:04) and "Think of One" (5:44) completely max out the twenty-minute limit of the 10" LP format.

1954 would see a flurry of recording activity, with three LPs made between May and October. *Thelonious Monk Quintet* (Prestige 180), *Thelonious Monk Plays* (Prestige 189) and *Sonny Rollins with Thelonious Monk* (Prestige 190) would all present the pianist in extended trio or larger group settings. 1954 would also see the end of the 10" LP.

Monk may have given Prestige Records a certain caché, but the pianist's sales there were no better than at Blue Note. By the first part of 1955, Monk was getting restless with the label. Prestige had only utilized him once after the Rollins LP recorded in October. That was for Miles Davis' "Jazz Giants" LP — a session that was musically interesting, but unpleasant experience to record.

This inactivity and frustration, added to the lack of sales and perceived lack of support from Prestige itself, made Monk very receptive to an offer from the nascent Riverside label. But with several months remaining on Monk's Prestige contract, as well as Monk owing the company $108.27, Prestige was not about to let the pianist go. Furthermore, if Prestige thought one of its competitors wanted him, chances are they would not release him.

Riverside's producer Orrin Keepnews figured that if Monk could personally repay the loan without Prestige knowing about Riverside's interest, Prestige would be glad to release him from his contract. Monk agreed. At Riverside, Monk's talent would be fully realized in a series of breakthrough albums, including "Brilliant Corners" and the legendary "Monk's Music".

The short time that Monk spent at Prestige may not have been as commercially successful as both the pianist and the label had hoped, but these recordings laid the groundwork for what was to come. As such, *Thelonious Monk - The Complete Prestige 10" LP Collection* provides a crucial link in the development of a true American original.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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He specialized in R&B Doo-wop groups and I have been told he had a string of antique stores back in the day, among other enterprises. I'll never forget when he told me, "Eddie, if you become a Republican you will sell more records". He knew I'm a staunch Democrat. He and I would kid a lot. He liked using the phrase "sounds good." Now I'm saying it all the time.

That first show in Allentown I remember so clearly. I bought my first record from him: Rama-30 – "Miss You," Red Wax by the Crows. The title to that record sums up the way I feel about Spence. I'm gonna miss the hell out of him.

I want to thank his daughter, Laura. I think of her and Spence when I play her CD's, Laura's Picks. Boy, she has great taste. Must have gotten it from her dad.

Goodbye for now Spence. We're all gonna miss you!

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